



ROYAL ACADEMY
OF MUSIC

POSTGRADUATE STUDIES
2019-20

A photograph of a woman with blonde hair, wearing a black and white checkered dress, standing on a curved staircase. She is leaning on the dark, ornate iron railing. The staircase has light-colored steps. In the background, there are large, colorful stained glass windows with intricate designs. The walls are white and the overall atmosphere is bright and elegant.

'Postgraduates collaborate closely with our creative staff and an exceptional peer group. The bespoke approach to studying enables you to take full advantage of the vast array of expertise that walks into the building every day'

Professor Neil Heyde
Head of Postgraduate
Programmes



WELCOME

TOP POSTGRADUATE DESTINATION

The Royal Academy of Music has the largest body of postgraduate musicians in the UK, offering a uniquely collaborative performance environment focused on helping talented musicians from across the globe to fulfil their potential.

The networking opportunities provided by the Academy's vibrant community are second to none. Our busy performance calendar provides opportunities to work alongside talented peers, under the direction of world-leading musicians.

CELEBRATING THE INDIVIDUAL

While the size and energy of our community is vital to our success, we also celebrate and nurture individuality. We provide one-to-one tutorial supervision for all students, which is unique in the sector, and our highly flexible programmes of study can be tailored to suit your interests and career ambitions.

Your Principal Study lessons (90 minutes per week in most departments) will be supported by a wide spectrum of professional development activities (for example, concerts, chamber music and recordings). We understand that managing a musical life is complex, so we also offer professional development supervision to help you establish your creative niche. In addition, we provide personal support and pastoral care throughout your studies.

IMAGE CREDITS

SIMON JAY PRICE pages 2, 5, 9, 14

CHRIS CHRISTODOULOU page 6

FRANCES MARSHALL pages 7, 11 ADAM SCOTT page 12

Royal Academy of Music © 2018

Every effort has been made to ensure that the information included in this publication is correct at the time of going to print. Any queries regarding its content should be addressed to publicity@ram.ac.uk

TEF Gold

YEHUDA INBAR

'I have created long-lasting connections that are now central to my concert career as well as my PhD research'

In 2014 I moved to London from Israel to study with Professor Joanna MacGregor, the Academy's Head of Piano. This was one of the best decisions I ever made. I completed my MMus and Advanced Diploma and have stayed on for my doctoral studies.

It can be difficult to navigate your own path through the competitive musical world, but I have found the Academy to be a warm and supportive place. I have met illustrious visiting professors, composers, festival directors and other key figures from the industry, and have created long-lasting connections that are now central to my concert career as well as my PhD research. Meeting artistic directors has given me a better understanding of how to approach concert promoters – a skill that is vital for a sustainable career and yet often overlooked in musical training.

The Academy puts an emphasis not only on excellence and professionalism but also on creativity and originality. I have always been encouraged to explore new ideas, projects and collaborations – for example, following my involvement in a concert dedicated to the British composer Michael Finnissy, I commissioned him to complete Schubert's unfinished 'Reliquie' Sonata, which I premiered for my Advanced Diploma in Performance. I'm now expanding this into a broader PhD research project that explores Schubert and living composers.

The Piano Department is full of activities and opportunities that encourage you to work harder and progress. The world-class teaching and the excellent performance spaces and recording facilities have all helped to make these years as productive and valuable as I could have hoped for.





ANNA KONDRASHINA

'My amazing professors have helped me to develop my technique and expand my musical imagination'

I was already working professionally when I made the decision to return to my studies. Although I felt confident in my ability, my goal was to keep developing and challenging myself as a musician.

To begin with, I did find it difficult – being dependent on someone else's opinion again felt like a step backwards in a way, but after a year at the Academy I'm happy to say that I don't have any regrets at all. I can see a big improvement in my playing and am lucky to have the most amazing professors who have helped me to develop my technique and expand my musical imagination. It is certainly proving to be a rewarding chapter in my life.

For me, studying at the Academy is about much more than my flute lessons. There are so many opportunities for every student, including elective

'pathway' courses, second-study instrument lessons, Baroque music, chamber music, conducting, and amazing orchestral projects with renowned conductors.

I love the open-minded environment I've discovered here. I've already learnt so much – not only from my teachers but also from my peers – and I still have so much more to explore.

A photograph of two young women in an orchestra. The woman on the left is seen in profile, wearing glasses and a light blue sweater, holding a violin. The woman on the right is smiling and looking towards the first woman, wearing a black top with a colorful patterned vest and also holding a violin. The background is slightly blurred, showing other musicians and the warm interior of a concert hall.

'The lively atmosphere and the healthy curiosity, open minds and energy of the students wash away any cynicism. The future seems to be in good hands'

Magnus Lindberg

TAILORED STUDY

We will help you to identify your individual needs and work with you to meet them

DEVELOPING YOUR OWN PATHWAY

It is critical that postgraduate study is not simply more of what you have already done, but a genuine springboard to a career. We recognise that trajectories can be very different, so we offer both one- and two-year pathways for most MA and MMus students.

We can also respond flexibly to changing needs during your study – a significant number of students move between the one- and two-year options as circumstances alter and new opportunities are discovered.

If you are not sure about the right programme for you, use the form at www.ram.ac.uk/study/programmes, contact the relevant department via www.ram.ac.uk/departments or email postgrad@ram.ac.uk

RESPONSIBILITY AND CHALLENGE

Studying at the Academy is a demanding journey. Working as a musician is a privilege but also requires exceptional commitment and dedication. You have a dual responsibility: to develop and deepen understanding of musical traditions, and to contribute your own creative ways of making music.

We support your development by giving you unique performing opportunities, bringing out the best in you and rewarding your success. You will leave the Academy ready to challenge the world as an artist.



YANYAN LIN

'Studying here has allowed me to express myself more openly and interpret music more confidently'

I completed my undergraduate degree at Shanghai Conservatory of Music and moved to London to continue my cello studies at the Academy. I have spent a year here so far and have been truly inspired by the environment, the teachers and my peers. Studying here has broadened my creative imagination, allowing me to express myself more openly, interpret music more confidently and embrace a wider range of musical styles.

I have already had several performance opportunities with the Academy Symphony Orchestra, including Mahler's Symphony No 9 conducted by Semyon Bychkov, and Rimsky-Korsakov and Stravinsky with Oliver Knussen. I was also in the orchestra for Royal Academy Opera's Bizet double bill. I've had the privilege of attending masterclasses with amazing musicians such as Steven Isserlis, and I've made friends

from all over the world, which has taught me a lot about different cultures.

This year I've been lucky enough to have been loaned a Betts School cello from the Academy Museum. It was made in around 1800 and has a beautiful, warm tone. I love the way it responds when I play – I hope I'll have the opportunity to borrow it again next year.

Since starting my studies at the Academy, I have been working hard to improve in every discipline – solo performance, chamber music and orchestral playing. I aspire to become a musician with the flexibility to excel in a variety of classical music fields.





LOUISE DREWETT

'The Academy has supported, inspired and challenged me where I've needed it most'

I read Music as an undergraduate, after which I worked as a freelance musician. A strong desire to increase my artistic and technical ambition as a composer led me to return to my studies – I have just completed the Academy's MMus in Composition and am starting a doctorate.

The Academy has supported, inspired and challenged me where I've needed it most. I have particularly benefited from opportunities to write for a wide range of players and ensembles, and to hear all of my pieces performed. I've been involved in various composition projects, each of which has included workshop time during the writing process. This has been so valuable as it has allowed me to try out ideas and get feedback from players. These experiences have made me a more well-rounded composer, greatly improved my overall musicianship

and had a positive impact on the way I teach and rehearse music, present my ideas and direct projects.

The Composition Department has lots of connections with external artists and organisations, and encourages students to develop work beyond their study. In one of my favourite projects I represented the Academy at Leeds Lieder Festival, writing a piece for its Composers & Poets Forum. I collaborated with a poet and have since worked with her on two more projects, one of which was a commission for a charity.

My Master's research project also allowed me to gain experience in leading my own work with an external group. The supervision and guidance I've received at the Academy have given me the confidence to pursue similar projects on my own in the future.

PROGRAMMES OF STUDY

Whether you're studying at postgraduate or doctoral level, your programme will be packed with variety and creative opportunities

MASTER OF ARTS (MA) IN PERFORMANCE OR COMPOSITION

This is the core postgraduate programme, taken by the majority of Academy students. You will be able to tailor your studies to reflect your interests, develop performance initiatives and build a professional network. The MA is normally a two-year programme, but in certain cases students can complete it in one year.

MASTER OF MUSIC (MMUS) IN PERFORMANCE OR COMPOSITION

This builds on the core MA, adding a Master's Project. The MMus is the standard postgraduate programme for composers. It is normally a two-year programme, but in certain cases students can complete it in one year.

Your final Master's Project can be a concert with commentary, a recording-based project, a dissertation

or a combination of these. A concert based around your own research, compositions or performance interests might include a practical focus on the development and delivery of the event, or you might pursue more conceptual or contextual areas in a substantial written document.

Students wishing to prepare applications for a doctorate will normally choose the MMus, as the Master's Project helps prepare students for the independent work required at doctoral level.

PROFESSIONAL DIPLOMA (PROF DIP)

This programme is for students looking for an additional year of tailored study that will give them a competitive edge when building a career. Its highly focused combination of one-to-one tuition and professional development activity is built around the needs of each student. Applicants will normally hold

a Master's degree, but the programme is available to all applicants of the appropriate standard.

ADVANCED DIPLOMA (ADV DIP)

Performance: This programme hones high-level artistry and provides bespoke guidance in the development of a distinctive professional profile (particularly for those pursuing solo career paths). You will be supported by regular one-to-one tuition with specialist teachers.

Opera: This programme offers intensive training for opera singers. Prospective students will normally have a Master's degree, but non-standard entry routes are also possible. (See also page 12.)

DOCTORATES IN PERFORMANCE PRACTICE OR COMPOSITION

Our research degrees are aimed at performers and composers who already have highly developed skills

and focused career aspirations, including those with a well-established career. You will work on a substantial research project, supported by a supervisor and a team of creative staff at the Academy. This will typically be driven by your creative activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a PhD degree over three or four years, although students can exit with an MPhil after two. Students begin on MPhil status and apply for an upgrade to PhD after two years of study. You will be allocated 30 hours of supervision per year, which can be divided between academic and practical supervision. The fourth year of study is a writing-up year and is charged at a lower rate.



ROYAL ACADEMY OPERA

Our specialist programme for advanced singers provides valuable performance experience and opportunities to work with distinguished singing professors and visiting artists

Royal Academy Opera (RAO) functions as a small opera company and a bridge to the profession, preparing exceptionally talented singers for careers on the world's most prestigious stages. Its highly focused study environment combines one-to-one tuition, coaching, group classes and opera scenes, as well as fully staged productions that are regularly attended by representatives from opera companies, artist agencies and the national press.

Our outstanding in-house teachers and coaches are joined by pre-eminent visiting artists, including singers such as Simon Keenlyside and Ermonela Jaho, heads of young artist programmes such as David Gowland (Jette Parker Young Artists Programme) and Brenda Hurley (International Opera Studio in Zurich), and members of staff from Glyndebourne and Garsington. Recent

visiting alumni have included Dame Felicity Lott, Brindley Sherratt, Allan Clayton, Iestyn Davies and Lucy Crowe.

You will also benefit from acting and movement classes, language coaching and classes in many areas of professional development, from audition preparation to CV and biography support, fight classes, and a stress and anxiety management workshop.

The new Susie Sainsbury Theatre, which opened in spring 2018, is the perfect setting for you to display the results of your hard work and further develop your performance skills.

Generous bursaries are available for RAO students.



'The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed'

Dame Felicity Lott DBE

OPEN ACADEMY

By engaging in innovative learning and participation projects, Academy students discover ways of applying their skills beyond the traditional concert platform

The Academy's Learning and Participation Department offers students an opportunity to use their skills, knowledge and musicianship in different contexts. Creative exchanges with primary school children often bring fresh ideas and insights, shedding new light on repertoire and making us think about how we communicate through our playing. Spending time making music with people in healthcare settings can bring into sharp focus the role that music has in relation to our wellbeing. Open Academy projects also provide an opportunity for musicians to explore their creativity, adding their own contributions to collaborative processes while being trained in workshop planning, delivery and evaluation.

Postgraduate studies at the Academy are a time to focus on building technique, or the 'how' of being

a musician. They are also an opportunity to reflect upon the 'why'. Why is making music so important to us? How do we make sense of being musicians in the world, and how does this fit with our roles as citizens? In a career where we are expected to be nothing less than perfect, is there space for exploration and vulnerability? By thinking of projects as exchanges rather than 'outreach', there is learning for everyone.



'Music redoubles joy, cuts through pain, gives space for sadness. I can say this with even greater conviction after my year as an Open Academy Fellow. It has been at once mind-altering and utterly reassuring: music is the thing'

Edward Edgcumbe,
countertenor

NATALIA CARRASCO VARGAS

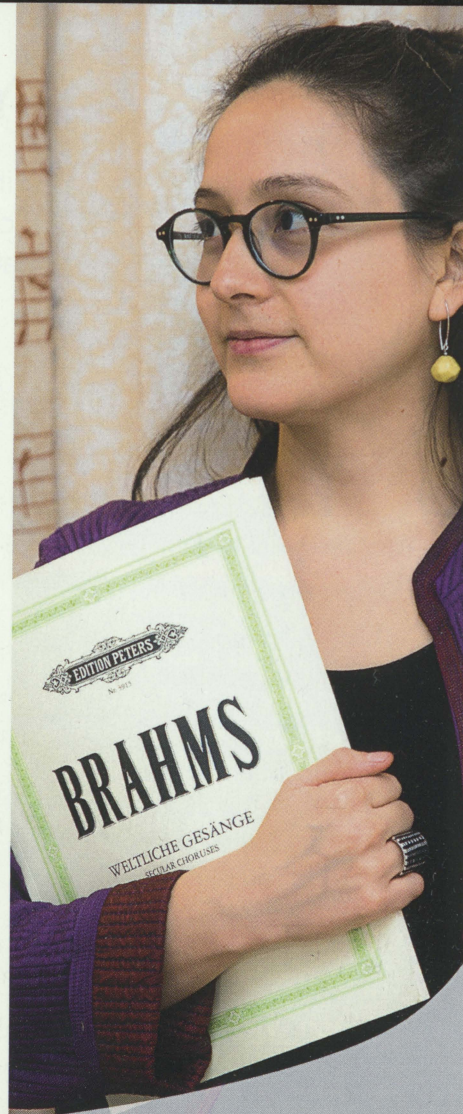
'The Academy is the place where my ideas have germinated and grown. My teachers have been so willing to encourage me in the pursuit of my career ambitions'

I had always dreamt of studying at an international conservatoire. One of the main reasons I chose the Academy was because I wanted to work with people as motivated and committed as I am. Not only did I find many of them, but I was blown away by the quality of musicians I was encountering every day. Although challenging (and a bit scary), it was definitely the stimulation I needed to surpass myself.

The choral conducting department accepts only four or five students per year, so standards are very high. The level of expertise of our main teacher, and the way he adapts lessons to meet our individual needs, is extraordinary, and the numerous masterclasses and annual trips to Germany make this course unique.

The Academy is the place where my ideas have germinated and grown. I had originally planned to return to Mexico, my home country, as soon as I finished my studies, but I have now decided to develop my professional plans in the UK, making London the centre of my career and travelling to Mexico for specific projects and workshops.

In order to stay in the UK I had to apply for a Graduate Entrepreneur Visa. I received a lot of support, especially from Gwen Tietze, one of the Academy's lecturers in professional development, whose guidance was invaluable when I was writing my business plan. All my teachers have been so willing to encourage me in the pursuit of my career ambitions.





Patron

HM The Queen

President

HRH The Duchess of Gloucester GCVO

Principal

Professor Jonathan Freeman-Attwood CBE

 [royalacademyofmusic](https://www.facebook.com/royalacademyofmusic)

 [RoyalAcadMusic](https://twitter.com/RoyalAcadMusic)

 [royalacademyofmusic](https://www.instagram.com/royalacademyofmusic)

Marylebone Road

London NW1 5HT

www.ram.ac.uk

T: +44 (0)20 7873 7373



Download our prospectus at
www.ram.ac.uk

Sign up to email alerts at

www.ram.ac.uk/sign-up

Registered Charity No 310007



ROYAL ACADEMY
OF MUSIC



UNIVERSITY
OF LONDON